# VARIETY AND MELODRAMA.

A DEESS REHEARSAL IN WEBER AND FIELDS'S MUSIC HALL.

One More Vandeville Theatre-Phones of Earlish Realistic Stagecraft in "When London Sicepa"-The Latest Bevelopments in That Sort of Entertainment The burlesque that is to be included in tonight's opening performance of Weber and Field's Broadway Music Hall had a dress rehearss; at that resort last evening. Its title was "The Art of Maryland," Joseph Herbert was its author, and it was probably to offeet the fact that its first trial came on Friday, that thirteen chorus girls were on the stage when the curtain first rose. There was a semblance to military uniform in their costumes, but in most of them the fidelity with which outlines were adhered to prevented close copies. So, too, in the story of the burlesque there was but little caricature of military melodrama. There was a persecuted heroine with red hair and frantio gestures, and a hero condemned to death, but his offence lay in being a silverite, and so many of the jests rang upon the present campaign that the burlesque was more political than military. But even so, any joke served that was worth a laugh, whether it hit off a soldier or a vote catcher. The

hoarse villain announced that he would speak at the heroine, assured her that a mother was a luxury at herage, and when she demurred at doing as he wished out off all argument by saying that the plot demanded her to do so, When the culprits were condemned, the man was to be shot, the woman to be half shot, and when later she pleaded for the other's life, her argument was that the red-whiskered prisoner was too pretty to die, and she pleaded that his execution be deterred until the last act. A fair sample of the hero's wit came as he stood tied and awaiting execution. He was asked how he felt, and replied feelingly that he had forgotten. A moment later he berated his captor and styled him a coward with a capital "K." Counsied with hits at Bryan, Justice Mott, and Sheriff Tamsen, aided by such accessories as a dummy baby whose head separated from its body, and a pasteboard horse, cab, and driver, and played by well-known performers of the variety stage, the burlesque promised diversion. Its language was commendably free from vulgarity. Choruses and songs were freely supplied, and were a tuneful lot. The conspicuous performers were Charles J. Ross, Sam Bernard, Mabel Fenton, Lillian Swain, and John Keily. To John Schomburg belongs credit for composing much of the music. when later she pleaded for the other's life, her

ward of the virtuous have ever been the purposes of melodrama. The villain had the particular object of harassing the hero and the heroine. and his incidental wickedness was intent to that end. His female accomplice, beyond the conventional stage badge of a wrecked life, was usually a harmiess person. The viliain had been untrue to her, but her bad career had usually been confined to that episode. Now a change is coming over this kind of play, and new elements are beginning to harm what has been regarded as a wholesome form of dramatic art. In the past the scoundrels were wicked, and so were the women who helped them, but the fact that they were extensively vicious has only lately been exploited. Making their appeal, as these characters did, to audiences not interested in any psychological analysis of the relations between the sexes, their wickedness has been simple and straightforward. THE SUN remarked last winter that in one English melodrama given here, in place of one woman with a sorry past, an accumulation of these characters with variously assorted bad records had been grouped together. Ten or fifteen of them were shown revelling together. But this incident shown reveiling together. But this incident was disguised and called a meeting of the "Panthers' Club," so probably two-thirds of the people who enjoyed the other parts of the pipy had no real appreciation of what the exhibition signified. One deplorable development in the Druy Lane melodram within the past few seasons has been an adulterous element which belonged to the French stage of fifteen years ago. In "The Sporting Duchess," for instance, there was a physical struggle between a man and a woman, both helonging to fashionable life. These scenes found their ways into such places because somesporting funchess, for instance, there was a physical struggle between a man and a woman, both belonging to fashionable life. These scenes found their ways into auch places because somethine was needed to vary the monotony of jockeys, moter-leval money-lenders, stablemen, and sporting characters. There was a disgraced giri in "The lights of London," and there was an "adventuress" in "The World," that projective of these modern pleces; but they were insidental figures. After having supplied a motive for some of the scenes they disappeared from view. At the Fourteenth Street Theatre the last importation of British melodrama is prospering, "When London Sleepes" is its title. Two-thirds of its second act is occupied by an elaborate presentation of London social vice. The Holliwell Mansion is the scene of this display. An exterior view of the avil resort is first given. Here a blond young woman patiently patrols her beat, bemoaning the ill luck which had left her with only sixpence. She continues patiently at work, however, and after a while secures a male companion. Some sentimental conversation with a London bobby, some solilloquy involving a story of hard luck, and some details by which her trade progresses, make up the scene. The activess who plays the foul role neglects nothing that can make it realistic. Happily the gailerles, which determine the effect of melodrama like this, apparently take little interest in the shameful exhibition. Such things on the stage have been defended on the ground that they were truthful. Whether they are or not, the scenes that environ this siement of "When London Sleeps" are absurdly improbable and fantantic. As a healthy form of theatrical entertainment melodrama eccupies a worthy place. It is a pity that it should be dragged down by such efforts to

some of the artifal entertainment melograms eccupies a worthy place. It is a pity that it should be dragged down by such efforts to trust a taste for indecency. Apart from this, three is no reason to believe that the people who espoy sturdy melodrama take the slightest intrest in any such variations of it. "When London Sleeps" is by no means a herpert specimen of its class. Its situations are thoroughly held together, and the accumu lation of them never clogs the progress of the though the play had gotten as far along as the average metodrama has two acts later. By this time the heroine has been decoved into what the programme calls "the house of shame which opens its doors only when London sleeps." She has been drugged and choked by the villain; but she survives this, and when the third act commences she is apparently at peace with her family. One particularly good scene occurs here. The woman in charge of the house here. The woman in charge of the house here. The woman in charge of the house here. The woman finds out the girl was taken is her rival; both of them love an acrobat, and he loves only the heroine. This woman finds out the girl, and follows to get her gockstbook, which contains incriminating evidence against the industrious villain. He is the father of her child, and he has promised to restore the infant to her if she obtains this wallet. The villain refuses to give the papers back, but says he will see what can be done to find the child. In her assence a messenger brings to the house a casket containing lewelry valued at more than \$100,000. Nothing in the play is worth less than that sum, and the wealth of the opnient persons soars up into the millions. The woman takes the casket, signs the receipt, and resolves to get away with the property. The heroine enters, and at the same time her goardian, who suspicious that something has gone wrong with the jewels, resurts with the messenger who brought them. It is discovered that the woman is the thief. A policenan is called, and just as he is about to put the handcuffs on her the little child for whom she is seeking is brought into the room. She begs not to be disgraced as a thief before the little one, so the magnanimous heroine pardons her, the handcuffs are removed, and the woman and her child go home, which happens to be the house in which the incidents of the second act took place. Here she flods the second act took place, here she flods the second act took place, and the woman side her child go home, which happens to be the house in which the incidents of the second act took place. Here she flods the woman side her child go home, which happens to be the house have here the flow of the second act took place. Here she flods the woman promiser to give it, and his accomplice, who is as capable a devil as melodrama ever supplied, starts to commences she is apparently at peace with her family. One particularly good scene occurs

An example of novel realism is given in the play at the Fourteenth Street. The scene is the bed chamber of the heroine. It has pure muslin cur: a ns. a pure white bed, and a pure white which does not look wicked enough to harbor a villain; but he is locked up in it. and he sees the child brought in. He does not tee it put into its nighty, for the heroine turns the light out; whether he saw her put on hers on not hathout knows, as she has it on when the tortiam poss up. Probably he did not its there appears to be no keyhole in the wardrobe. As soon as he knows that the two are safely tucked in bed he walks out it the wardrobe and seats himself in a chair. The heroine suspects that something its wrong. The heroine suspects that something its wrong. The property is bequeathed to Hannah A. Dodge the up and lights a candle. She has a phase hand and promptly fires it at the villain,

wounding his left arm. She follows this up by teiling him that unless he is careful she will wound his right arm, uso, in addition to loading him up generally with the remaining cartridges. He discreetly retires, and the heroine goes back to bed. Then from the first left entrance there begins to pour an overwhelping cloud of what looks like insect powder. It is the smoke from a dre, and the heroine sets to work to rescue herself and baby. She puts a towel rack on the wardrobe, and starts the baby up through the scuttle to the roof. Then she climbs up herself. The most interesting detail of this incident is that she wears black stockings and black alippers. The scene changes to the roofs of houses with a telegraph wire attretching across the stags. The heroine, who has been in a circus in her wouth, is already on the wire with a baby on her back. Some faint flames are seen in the house, but, more surprising than all, the daring woman has had time to change her shoes and stockings even in the excitement of the escape from death. They are white now, and she slowly walks across the wire. Apparently the only place for her to land is the top of a telegraph pole, and in view of the evident harmicsaness of the fire, she had better have stayed in doors. She gets to the telegraph pole all right, but the achievement does not seem nearly so remarkable as the facility with which she could change her shoes and stockings on the roof.

MAPLESON'S OPERA COMPANY.

Marcus Mayer Arrives with Details of the

Marcus Mayer, the American representative of the New Imperial Italian Opera Company, Limited, of which Col. Mapleson is the director, arrived from Europe yesterday, and he an nonness that the company will positively commence its season here at the Academy of Music on Oct. 26, in accordance with the published plans of the organization. A prospectus giv-ing the details of the season and the arrangements for the subscriptions will soon be ances a week for four weeks, and will then Francisco, returning here for a second engage nent in the spring. The boxes will be restored to the Academy during the engagement of the company, and it will be made to look as much as possible as it did when opera was regularly given there. Col. Mapleson is at present in Milan makin

the final preparations for the departure of the company. He will sail for this country on Sept, 27, bringing with him fifty-seven members of the troups. On Oct. 3 and 10 the remaining

the troupe. On Oct. 3 and 10 the remaining members of the company will sail from Southampton, and a delevation of chortsters and ballerinas will set out from Genoa early in October. The scenery for the operas has been painted in Milan, and everything used by the company in the way of accessories will be imported.

Col. Mapleson owns for this country the exclusive rights to Giordano's opera. "Andre Chenier," and that work will be one of the novelties produced. The performances will be given in Italian, and the regular works of the Italian repertoire will be given in addition to the possible introduction of a new opera by Leoncavallo. If this work or "I' Pagliacci" be given Leoncavallo may come to New York to direct the performances. He is about to begin work on a new opera dealing with Montezuma, and is anxious to visit Maxico in quest of local color.

The singers engaged by Col. Mapleson have

and is anxious to visit Mexico in quest of local color.

The singers engaged by Col. Mapleson have aiready been named in The Sun. With the exception of Mme. Scalchi and Sig. de Anna they are ail unknown here, although some of them are said to have established reputations in Italy and South America. Among the women are: Josefine Huguet, Hercia Darctiee, Renée Vidai, Signora Parsi, Sofia Scalchi, and Susan Strong. Some of the most prominent among the men are MM. de Marchi, Durot, Randaew, and De Anna. Mile, Huguet sailed on Aug. 16 from South America, where ahe has been singing, returning to Italy before she comes to the United States. Mile. Darclee and Signor di Marchi sailed yesterday from Buenos Ayrea, where they have been singing during the summer. The conductors will be MM. Tuscanini and Bimboni.

MR. SHELTON'S CHINCHILLA COAT He Has Editor Epps Arrested for Pawalas

It-The Editor's Exense. "If it please your Honor to be so kind," said Robert H. Epps, who described himself as a species of associate editor of the New York Republican to Magistrate Flammer yesterday afternoon, "this man here who do now accuse and reprobate me so unfriendly is here in New York at this time altogether and solely in and

The Magistrate was pleased with this unctuous

"In and through you, altogether and solely?" e echoed with interest. "Yes, sub, your Honor, if your Honor pleases to be so kind."

Mr. Eppe is a pleasant-faced young colored man. He was charged with larceny by William shelton, who lived with him at 148 West Fiftysecond street. Mr. Shelton is also colored, but

According to Mr. Epps, Shelton came to this city from Richmond, Va., at Mr. Epps's invitation. He came to Mr. Epps's home and shared Mr. Epps's bed. Then, in an evil day, the assessociate editor of the Republican accepted the custody of Mr. Shelton's only available asset, a chinchilla overcoat, valued at \$15. Three months went by. Mr. Shelton's wife, who had been staying in Elizabeth, N. J., came to New York and Mr. Epps only \$5 for three months' long in a hotel and prospered. But up to yesterday he had paid Mr. Epps only \$5 for three months' lodging. Mr. Epps was temporarily embarrassed financially, perhaps through his friend's tardiness with the lodging money. He bethought himself of the chinchills overcoat. "The which I had given him to renovate," said Shelton to the Magistrate.
"Is that the way you renovate an overcoat?" Mr. Epps was asked.
"As a matter of fact, if your Honor please to be so kind, pawning is a most powerful method of excluding moths from winter garments," explained the prisoner earnestly. "And Shelton and me had lived."
"Yes, if it please your Honor."
"Well, then, perhaps you better say 'Shelton and I." singested the Magistrate. "Continue."
"I humbly thank your Honor for your learned kindness," said the prisoner. "When we had been living together so long I didn't see harm, or impunity, in pawning his overcoat, knowing he wasn't likely to need it."
"Well," asid Justice Flammer regretfully, noting that the number of walting cases prevented his continuing the conversation, "inasmuch as you have befriended and supported this somewhat ungrateful person with so little return. I think you were justified. If you will go with a policeman and get the overcoat out of pawn—bow much did you pawn it for?"
"One single undivided miserable dollar, so it pleases your Honor, sh."
"Well, you will prove that you are a better man than this queer friend of yours, concluded the Magistrate.
Mr. Epps went with the policeman to redeem the chinchilla overcoat. According to Mr. Epps, Shelton came to this city from Richmond, Va., at Mr. Epps's invita-

IS COL. HAYWARD INSANE? He Seems to Be, Although Col. Rogers

Wanto Him Released.

The hearing in the case of Col. William A. Hayward, one of the inmates of the private asylum at Amityville, L. I., whom Col. Albert H. Rogers is trying to have released, was continued yesterday before Justice Goodrich in the Supreme Court in Brooklyn. Col. Hayward is a Confederate veteran, and was wounded four or ave times in the war. He is said to be crazy on the subject of marriage, and his incarceration in the asylum was brought about partly to shield him from prosecution for bigamy. Just

shield him from prosecution for bigamy. Just before his removal to the asylum he had threatened to kill his wife, who has begun an action for the annulment of her marriage.

Dr. Wilsey, the superintendent of the Amityville institution, testified that a son and daughter of Col. Hayward by a former merriage had approved of his wife's desire to have him put under restraint, and that his wife stated that he had married other women when in a condition resulting from his excesses.

Mrs. Hayward also stated that she started him in buisiness several times, and that he had once Mrs. Hayward also stated that all states thin in business several times, and that he had once tried to get girls in bloomers to wait at his res-taurant at 231 Broadway. New York. She also described him as of a very jealous disposition, and furnished several striking instances of the

and furnished several striking instances of the same.

Dr. Wilsey declared that Col. Hayward was still insane being a sufferer from paranola, which was evidenced by delusions of systematic persecutions. When admitted to the asylum Col. Hayward said: "When the poetry of my life disappears from my make-up I will place a pistol to my head and blow my brains out." When asked about Col. Hogers's incarceration in the same institution Dr. Wilsey said: "Col. Rogers was classified as a case of chronic mania. He paid \$25 a week, and I kept him for a week after the money gave obs. Then I related to keep the Colonel any longer." The a week after the money gave on. Then I re-fused to keep the Colonel any longer." The witness said that Col, Hayward's delusions still continued, and that it would be unsafe to re-

lease him.

Mrs. Hayward was also examined at considerable length. The hearing was not concluded.

Gatl Mamtiton's Will.

MRS. NAT GOODWIN'S TURN

SHE WILL FIGHT NAT'S DIFORCE SUIT AND BUE HIM.

Three Actresses and an Amateur of a Night the Co-respondents She Will Name-Goodwin Said to Contemplate Marrying Maxime Elliett, His Peincess Flavia. Mrs. Nella R. Goodwin, who was separated five cars ago from Nat Goodwin, the comedian, has lecided to contest the suit for absolute divorce brought against her by her husband in August last. The papers were filed in San Francisco, and the actor claims a residence of three months in that city and of one year in the State of California. Goodwin seeks the divorce on the ground of intemperance. Intemperance such as to disqualify a person from attending to the ordinary affairs of life or to cause mental anguish to others" is a ground for apsolute divorce in lawyers, Howe & Hummel, to defend the Cali-

and alleging perjury in the defendant's aver-

ment that he is a resident of California will be put in. Goodwin is now in Australia. Mrs. Goodwin was Mrs. Nella R. Pease of Buffalo when she married Goodwin in 1888. She had been divorced from her husband, Pease, after she met Goodwin. In 1892 Mrs. loodwin secured a separation on the ground of desertion. Judge Truax allowed her in lieu of permanent allmony \$15,000 in cash and onehalf the proceeds from the sale of the personal effects in the house at 226 West End avenue. Goodwin had given this house to his wife in December, 1888, but she waived her dower right to the property in view of a cash settlement. It was in the effort to oust his wife from this house that the actor five years ago disguised himself in various fashions, and made a number of picturesque efforts to get possession of the building. Mrs. Goodwin will bring suit for an absolute divorce, and will ask for allmony on the ground that the previous arrangement referred only to the result of her suit for separation. She said yesterday that the money given her by Goodwin had already been spent and that she will be compelled to work for a living.

The four co-respondents who, Mrs. Goodwin's lawyers say, will be mentioned in her divorce sult, are three actresses, at times members of his company, and one woman whose solitary theatrical appearance was made with Mr. Goodwin in Texas in an adaptation of "Gringoire," During the past two years the actor has figured in a number of brawls in salcons here, usually with the same young man, and invariably over this young woman. She has often been seen in Goodwin's society in this city, and accompanied him frequently on his travels through the country. It was on one of these trips that Goodwin allowed her to act a part in the one-act play mentioned above. She did it to her own satisfaction. That night Goodwin, it is said, decided to sit up late enough to see what the morning papers said of his protégée's début. They spoke very harshly of theyoung woman, and commented in such terms on her appearance in the company that Goodwin felt it necessary to call her attention to the Texas criticisms on her acting. He went to her room in the hetel, and although the effects of the explanation were not fatal, the young woman came back next day to New York, and her theatrical career ended. But her acquaintance with Goodwin was subsectioned. theatrical appearance was made with Mr. Good-

to New York, and her theatrical career ended. But her accuaintance with Goodwin was subsequently resumed. She was well known in New York before Goodwin met her, had a handsome house on one of the cross streets near Fifth avenue, and drove in very expensive rigs in the Park. She is said now to be in mourning for the young man with whom Goodwin so frequently came into conflict.

It has been reported that Goodwin contemplates marrying Maxime Elliott, an eminent stage beauty. She and Goodwin met while he was playing in San Francisco in July. They sat next to one another at a dinner given at the Bohemian Club to the members of a local stock company with which Miss Elliott was acting, and to Goodwin's company, then about to depart for Australia. Bianche Waish had been engaged to play the leading part in the Goodand to Goodwin's company, then about to depart for Australia. Bianche Walsh had been engaged to play the leading part in the Goodwin company, and Miss Elliott was still under contract to play for several weeks longer in San Francisco. She had also been engaged to act the leading part in a new play which was to have been given at the Fifth Avenue Theatre, but within a week after her meeting with Goodwin all these plane were chanced. She telegraphed to her manager here asking permission to abrogate her contract and go to Australia with the Goodwin company. He conceived that she would go, whether he gave her leave or not, and so he granted her the permission. Blanche Walsh, frozen out of the position of leading lady, had her troubles at about that time, but it was announced that as the principal play of Goodwin's company was to be the "Prisoner of Zenda," Miss Elliott was needed in the company. It was graciously announced that Miss Walsh had expressed a preference for the rôle of Antoincite as Mouban rather than the Princess Flavia. The desire to accommodate Miss Walsh made it absolutely necessary to engage some actress for the rôle of Flavia. It happened that at the Bohenian Club at dinner Miss Elliott had let drop some intimation of her consuming ambition to play the part of the Princess, so Goodwin's scaliantry made it necessary for him to extend the opportunity to Miss Elliott. She took it, and salled away to Australia as one of the leading ladfes in the company.

in the company.

Miss Elliott is a Canadian by birth, and was
the wife of George R. McDermott, a lawyer of
this city and at one time a Mayor's Marshal.
He separated from her several years ago.
Goodwin's first wife was Eliza Weathersby. MARINE INTELLIGENCE.

MINIATURE ALMANAC—THIS DAY.

Sun rises... 0 31 | Sun sets... 6 25 | Moon rises. 2 5

HIGH WATTH—THIS DAY. Sandy Hook, 522 | Gov. Island, 545 | Hell Gate., 734

Arrived -FRIDAY, Sept. 4. . Paul, Jamison. Southampton Aug. 29. impania, Walker, Liverpool Aug. 29 and Queens own 30th. Sa Island, Thomsen, Copenhagen Aug. 18, Sa Augusta Victoria, Kaempff, Hamburg Aug. 27 Sa Augusta Victoria, Kaempin, Hamburg and Soutampton vy h. Sa Taormina, Feadt. Havre Aug. 22. Sa Comal. Evana, Galveston, Sa Vanhattan, Bragz, Portland. Sa Yorktown, Dole, Norfolk. Bark Zephyr, Wickolm, Mo Grande do Sul.

(For later arrivals see First Page.) ARRIVED OUT. 5a Fulda, from New York, at Genoa.
Sa Colorado, from New York, at Portland.
Sa August Korff, from New York, at Nieuwe Water eg Sa Bea Beilido, from New York, at Montevideo. Sa Virginia, from New York, at Swine minde. Sa City of Birmingham, from New York, at Savan

an.
Sa Seminole, from New York, at Charleston. SIGHTED Sa Hindoo, from New York for London, passed the Lizard. Sa La Hesbaye, from New York for Dover, passed Scilly Islands. Se St. Cuthbert, from New York for Antwerp, passed Dover.

SAILED FROM FOREIGN PORTS. Se Fuerst Bismarck, from Southampton for Ne terk.

Sa Massachusetts, from London for New York.

Sa Nomadic, from Liverpoot for New York.

Sa Haido, from Newessile for New York.

Sa Ethiopia, from Movine for New York.

Sa Justin, from Harbadoes for New York.

SAILED FRON DONESTIC PORTS as Algonquia, from Charleston for New York. Se Colorado, from Brunswick for New York.

	OUTOOING STRABSHIPS.	
	Gail To-day. Mails Close.	Vessel Sails.
	La Bourgogne, Havre 6:00 A. M.	
	Etruria, Liverpool, 9:00 A. M.	9:00 A. M. 12:00 M.
	City of Borne, Glasgow 10:00 a. M.	12:00 34.
	Baale, Bremen Ton A. M.	10:00 A. M.
	Amsterdam, Rotterdam 8:00 A. M.	10:00 A. M.
	Mohawk Loudon	W:00 A. M.
	Scandia, Hamburg	3:00 P. M.
	City of Washington, Ha-	a:00 F. M.
	vana	1:00 P. M.
	Alene, Kingston. 10:00 A. M.	12 00 M
	Prins Willem III. Haytt 10:00 A. M.	12 00 M
	Coleridge, Pernambuco 5:50 A. M.	7:00 A. M.
	South Portland, Savanilla.11:00 A. M.	1:00 P M
	Kansas City, Savannah	1:00 P. M. 5:00 P. M.
	Conche, Galvestop,	3:00 P. M.
	Hudson, New Orleans	3:00 P. M.
	Sail Tuesday, Sept. 8.	97.00 A. 7.004
11		
П	Havel, Bremen 7:00 A. M.	10:00 A. M.
Н	Ardandhu, Hayti 19:00 A. M.	12:00 M.
11	City of Augusta, Savannah	3 00 P. M.
	Algonquin Charleston	3:00 P. M.
ï	Satt Wednesday, Sept. 9.	
	St. Paul, Southarepton 7:00 A. M.	10:00 A. M.
Н	Teutonic, Liverpool 9:00 A. M.	12:00 N.
	Friesland, Antwerp 10:00 A. M.	12 00 31.
П	Seguranca, Havana 1:00 P. M.	8:00 P. M.
ı	Muriel, Barbadoes 1:00 P. M.	3 00 P. F.
ı	El har, New Orleans	3:00 P. M.
I	Comai, Galveston	3 00 P. M.
١	AMANATA AMERICAN MARCON A SALE. TARESTATE TO	
Ì	INCOMING STEAMSHIPS.	
ì	Due To day.	
Ц	AmericaLondon	Aug. 99
ı	Hankow Gibraltar	Aug. 99
П	NiagaraNassau	Sent 1
Ц	VenezuelaLa Guayra	Any 40
ı	City of Augusta Savannah	Sept. 2
1	Irue Summy, Sept. 5.	
П	AnchoriaGlasgow	Aug 95
H	La Normandie	Aug. 81
1	Vendam Botterdam	A 112 94
J	Palatia Hamburg	Any ox
1	OrinocoBermuda	Sunt 9
il	Port Derwin St. Lucia	A Det 110
IJ	AigonquinJacksonville	Sept 9
ı	Due Monday, cept. 7.	
П	Due monday, or W. T.	

Genoa. Londou Liverpool...

Due Twesday, Sept. 8.
Antwerp
Hamburg
Gelvesion

Kaiser Wilhelm II

NEW BOOKS.

Brief Reviews of Important and Interesting New Publications. We notice in the very interesting volume, Custer and Other Poems," by Ella Wheeler Wilcox (W. B. Conkey Company, Chicago),

poem entitled "The Tulip Bed at Greeley Square." The poem begins: You know that oasis, fresh and fair

In the city desert, as Greeley square?

This is a question, and it must be said in reply to it that the most of us do not know this particular tulip bed by that distinguished and honored name. No theatre, cigar shop, lunch room, or other commercial enterprise, we think, has seized upon it and offered to perpetuate it, and in this respect its fortune has been different from that of some other triangles which have been called squares. There is a tradition that the name was at one time borne upon a lamp post in the neighborhood, and that it was spelled wrong. At present everybody speaks of the place as "Broadway and Thirty-third street," regardless of the circumstances seems to us to be a noteworthy illustration of the privileges that poets enjoy, that Mrs. Wilcox in this poem has not felt herself called upon to take any notice of the Greeley statue. It is the unpleasant experience of people in ordinary that they are obliged to notice it. It is bigger and more formidable in its features than the statue in Dodge square, a little further north. Comparatively, indeed, the Dodge square statue, like the Cox square statue, down near the Cooper Union, is hardly more than peewee. Fortunate was Mrs. Wilcox that she was able to look beyond the tippet of riotous bronze whiskers and see the tulips.

That bright triangle of scented bloom That lies surrounded by grime and gloom She declares that the tulips said "wonderful things unto her listening soul." They addressed her in a chorus of sweet voices, and proclaimed in part:

Here, in the heart of the foolish strife. We live a simple and natural life. Here, in the midst of the clash and din, We know what it is to be calm within. We do what we can with our bloom and stace And so through the dust and smoke we smile.

It may be that the sensitive car will find itself which depends for its value, indeed, upon some thing besides mere felicity of sound. Many a sermon is uttered by the tulips in Greeley square, the poem goes on to say:

And he who listens and bears aright Is better equipped for the world's hard fight. Still, it is obvious that the Greeley statue is a distraction that will not permit all of us to remark or listen, and Mrs. Wilcox's conclusion is not really as encouraging as it seems to be. We are glad to say that these posms maintain generally the flow and music that have heretofore distinguished Mrs. Wilcox's verse and we believe that we notice in them even an increased power of moral application. The present volume is very strikingly illustrated. The picture showing us a moonlit path and "a few pale phantom stars in eclipse" is a notable thing of its kind, and so is the picture of the girl who feels in the grasp of the "living lover the clutch of the dead man's hands." There are pictures also of Custer in his last battle and of Napoleon and Josephine. The Custer picture illustrates the lines:

Two words he breathed-"God and Elizabeth." Then shook his long locks in the face of death. Our memory is that Custer did not really wear his hair long in his later years; still, of course, we should not wish any circumstance of mere fact to obtrude itself to the detriment of the beautiful vision of the poet. As for the illustration, we are bound to say that we can hardly approve of its perspective and the quality of its foreshortenings; at the same time there can be no question that it is intensely spirited and full of a sentiment unmistakably in keeping with

py. Mrs. Wilcox declares: One night was full of rapture and delight-

Napoleon and Josephine, considered as an illus

tration, does not seem to us to be nearly as hap-

But we cannot discover that the picture tells any story of this sort. It represents the pair and formal apartment. It may be that the at titude of Josephine is a trifle languishing, but the Emperor is quite unsentimental and alert ready evidently to start for Moscow or the Pyramide at a moment's notice. We are really unable to see in the picture anything more than preted by an artist of restrained imagination and perfectly decorous mind. We are free to say that we find the incongruity rather interesting, and it occurs to us that it is possible to ex plain it on the theory that the artist had got his deas from J. S. C. Abbott, while Mrs. Wilcox had been reading Barras.

"My soul walked outside my body and dabbled in the pools of sunshine, leaving the poor lagging thing floundering blindly behind. You know, dear." That is said by the heroine in "Martha," a tragic drama, by Hutton C. Hamilton (G. P. Putnam's Sons). She save to to her lover, Richard Mardyke of New York, whom she has recently joined in his isolated abode in the Spanish Pyrenees. He says, in reply, "Yes, I understand," and there is no reason to suppose that he is not telling the Mardyke and Martha are confronted by a painful problem. She is the wife of another man, who, supposing her to be dead, is about to marry Mardyke's sister. Mardyke and Martha both agree that it is necessary to prevent this marriage, and Mardyke storts at once for Newport, where the ceremony is to take place On the way he is stricken with fever, but he manages to stagger into the church at Newport, just as the wedding march is sounding, and to say "Martha is alive." Meantime cholera has broken out in the Spanish Pyrenees, and on his return to Spain, as he is about to enter his isoated abode, he is fired upon by the sanitary guard, and dies in Martha's arms. Martha, in her despair, throws open the window to call for help. This is a breach of the sanitary rules, and Martha is also shot. The ball shatters the window glass and pierces her bosom, and she falls dead across the body of Richard Mardyke." The tragedy includes a great storm in the Pyrenees among its other motives of shock and terror. It may be that it could be played successfully, and that it is perfectly qualified to make an audience thoroughly uncomfortable. "In Lamech's Reign," a poem by A. Glan-ville (A. Francœur & Co., Chicago), has Tubal Cain for its hero. We notice on page 62 the

Could t' is unfeeling blade despatch at once Both she and I, then would we not say " Hold." We also notice on page 46 the lines:

Peace is a wor I too often Used to cloak men's cowardice. Thy scant Aged argument thou wilt do well to spout Upon some infant mind where have not yet sweet patriotism been awaked from sleep.

We are glad to say that the r'ade of Tubal Cain was not really unfeeling, and that it forebore from despatching either she or he; also that sweet patriotism is so recommended by the poem that no reader will be likely to begrudge it the moderate reward and honor of a plural verb. All the virtues, indeed, are so distinguished and approved in Mr. Glanville's poem that we may well overlook some trifling errors that anybody with a common school education can readily see are of the head and not the

In "Sonnets and Other Poems," by John Myers O'Hara (Mayer & Miller, Chicago), we find both thought and music. Some few things puzzle us a little. When Mr. O'Hara declares that if he were master of the world he would lay it down-curled where her foot on the car pet advance." we consider either that he was desperate for the need of a rhyme or that he was quite uncontrolled in his desire to astonish the lady. Again we notice that he essays to rhyme "lattice" with "clematis," an undertaking of some difficulty, and that he speaks of luted hope untimely slain by sorrow's sabered verities," a disposition of a luted hope that is no more cruel, surely, than it is curious. Mr. O'Hara declares also that he "culled him a draught of the waters that STONE

this was in a dream, where, possibly, anybody is at liberty to cull a draught if he is so minded. We will quote further from "Sonnets and Other

Poems" a single stanza: Autumn of old ! Why should he what thee (Long sin ce wert thou cold, Fame uncajoled), Praise-smooth, and get thee Grace to fret thee Fan-like with gold? Ah, in thy wold, She and he met thee, Each struggling to hold Love at the start-Proud heart from proud heart.

This seems to be ingenious, and it may be beautiful, but it is not clear. If the rescal really did whet Autumn he should be apprehended. John Bloodgood Buried. The funeral of John Bloodgood, who died at Marlboro, Mass., on Aug. 15, was held from Calvary Church yesterday afternoon. The services were attended only by members of the family and about 100 intenate friends. His interment was at Woodlawn.

OSBORNE-WOOD,-On Wednesday evening. Sept. 2, 1898, by the Rev. Albert F. Newton, Lillie. daughter of Mrs. Mary Wood, to Charles Osborne

DIED.

CREEVY.—Suddenly, of pseumonia, on Thursday, Sept. 3, at his residence, 125 Charles at., New York, John Creevy, aged 26 years, formerly of Kinnety, Kings county, and Dublis, Ireland. Funeral to-day. Irish papers please copy.

HARDING.—In Brooklyn, on Thursday, Aug. 8, Ethel M., only child of Charles S. and May E. Harding, aged 1 year and 10 months.

Notice of funeral hereafter.

ZUDEKE.-On Wednesday, Sept. 2, Anthony, believed husband of the late Pauline, and father of the Rev. F. X. Ludeke.
Funeral from his late residence, 99 North 6th st., on

Saturday, Sept. 5, at 10 o'clock, and thence to St. Vincent De Paul's Church, North 6th st., where a solemn requiem mass will be offered up for the repose of his soul. OMBORNE, -Suddenly, on Sept. 3, 1894, M. Jennie,

beloved wife of Charles W. Osborne, Esq.
Funeral services to be held at her late residence,
852 President st., Brooklyn, N. Y., at 1 P. M., on
Saturday, Sept. 5, 1896. WENTCOTT .- On Thursday, Sept. 3, Joanna G., widow of Thos. O. Westcott, in the 59d year of her

THE RENSICO CEMETERY, located on the Harime Railroad, forty-eight minutes ride from the Grand Central Depot. Office, 16 East 42d st.

Beligious Botices.

A LL are accorded an earnest invitation to services at Central Metropolitan Temple. 7th av. and 14th at Sunday -10:23, holy Communion: 11, preaching; Rev. 8, F. Cadman, pastor; 3-80, pleasant hour, famous, F. Cadman, pastor; 3-80, pleasant hour, famous, the Review of the service and services of the services and services of the servi

A CADEMY OF MUSIC—The People's Church.—The A Kay. Thomas Dixon, Jr., preaches Sundays 11. Series sermons during September. "Revolution or Conspiracy." Sents free, Come carly, Sept. 6th. "The Political Urbiss." 18th. "The Money Issue; 20th. "The Little America." 27th. "Industrial Poom." A MERICAN MISSION TO THE JEWS, 434 6 rand st.— A. Tuesday and Wednesday next being the Jewish New Y ar. Mr. Hermann Warszawiak will preach afternoons at 8 instead of evenings. Meeting to-day (Saturjay) as usual. Jews and Christians cordinity invited.

BLOOMINGDALE CHURCH, Bonlevard, West 68th at.—Madison C. Peters preaches: 11, "A Call to Action"; n, "Absalom-the Ori Inal False Friend of the Fort Labering Man," to Bonest Farmer, and "the Oppressed People." Friends of law, order, and pational abone invited.

CHURCH OF THE PEOPLE. Five Points Mission, Dr. Sanford, pastor, 10:30, 7:30; Sunday school, 2:30; illustrated lantern talk at night. All welcome.

LAST AVENUE PRESBYTERIAN CHURCH, corner 55th st., Rev. John Hall, D. D., pastor,—Services Sunday, Sept. 6, at 11 A. M. and 4 P. M.

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